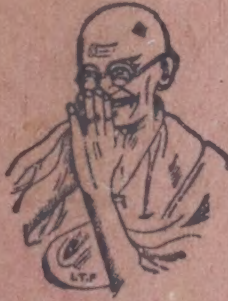


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नापसवत्सराज -

The reason for Vasavadatta's sorrow is not at all
sufficiently weighty. The king is not satisfied in the
beginning remarking न किं शान्ति कुलवार्तिव खेदहेतुः,
but when कौश्लनमीका remarks that Vasavadatta's father
had written to say 'यथा जाते, न त्वं यथा ह्यैर्मनु, तैः जमातुः
समर्पिता इति अनुदिवसं रुदन्ती जननी तव मां रोदयति'
इति। एतच्च श्रुत्वा भर्तृदारिका तथा पर्यो कुलहृदया यथा
रुधमप्यस्माभिः पर्यवहय्यते - the king is satisfied about
the cause of Vasavadatta's grief.

His very passionately fond husband when he hears
from the hunters that a boar ^(who have free access even into मंत्रपुर) आकलकोल has been
tracked out, orders the कौमुदीमहोत्सव even to be
abruptly stopped, and is prepared to start even at about
3 AM - याममन्त्रशेषायां रजमासितोऽस्माभिर्जनवत्स.

He says to the queen सः कर्तव्यमि महोत्सवम्

the विदूषक says - तत्तदात्माः पुत्रैः अलीकमलीकं
इतस्मिन्करः इतस्मिन्कर इति आचक्ष्य निस्सुवर्णं कृतं
राजकुलम् smacks of imitating Kālidāsa's विदूषक in

अवटः = well.

Sakuntala II Act. This अंतर्गृह्य or मायुराज has been
(II.17) quoted by Jalhana in his सूक्तिमुक्तावली (12th cent.).
Perhaps the earliest to quote him is Kuntaka of the
Vakrokkijita. Bhaja, Abhinavagupta, and even the
vaidhana - इत्थामिती भयम्

The disciple of Yāgyavalkya speaks Prākṛit-why?

Here also Yāgyavalkya refers to Vāsavadattā's father
महासेन as in Bhāsa's dramas where even his wife and son
refer to him only by that name. Kālidāsa though in

interpolated stanzas of the Meghadūta, refers to him as प्रसूत

He is also referred to as प्रसूत in verse just before the

poor passage starting with कथितं मे महासेनेन

Yāgyavalkya's सगते (मृतं तेनैव कुरुहारकेण भवितुं

makes us suspect that it must have been Yāgyavalkya's

servant disguised as a servant of Pradyota that brings

letter and that he himself might have been privy to the

the king is spoken of as possessing a friend who

never stops crying ह्रीं ह्रीं after the queen was

supposed to be burnt

When Udayana realises that Vāṣavadevī is dead, he gets a letter from his friend and that adds to his consciousness of his guilt. He cannot remain

या निदयेनोदयेनेन देवीवतः खलेनापहृता एतेन ।

अस्मिन् सा मरुतेः प्रसङ्गं दैवेन संप्रत्यपहृत्य नीता ।

almost echoing Bhāṣya's Udayana in Śvapne Praveśane

किं वक्ष्यतीति हृदयं परिशुद्धितं मे कामाभ्याप्यपहृता न वरसितान्

भाग्येश्वरैर्महदकाहमहोपघातः पुत्रः पितुर्जनितरोष इवस्मि भीतः

Udayana is egged on to life with the hope of the fulfilment of a prediction by a 'Bhāṣya' siddha that he would let back his wife after he marries another lady of equal beauty or quality. देवीसमानं रुपं विवाद्यापि (विलवदन्ता) प्राप्स्यते

Sāṅkhyāyami reminds us of the work of Kāmanāki though not with the latter's skillfulness. The way in which Padmāvatī tries to strangle herself with a cloth is reminiscent of Malavikā acting similarly in Kṛpānanda in Dact. The Vidūṣaka in both cases makes the hero realise his fault and urges the hero to save the heroine.

अहो तेनैव निरनु को दोनैव अभ्युपपन्नमि is clear
indicative of the imitation.

The Kauchuki in an interesting verse compares the
union of the 'तापस' वत्सराज with the तापसी पद्मावती
करतल कलितारुणलयोः समुद्रि तसाध्वर वद्वत्सम्पदोः
कृतराजिरजयानिर्वेशयोः अपर इवैश्वरयोः समागमः ॥

When the Kauchuki makes the proposal to
Vatavāg, ~~Vatavāg~~ the latter does not reply, he
looks at his Vidūṣaka who suggests that the
marriage should not or rather cannot take
place in a तपोवन. In the Nāṣanand when
Mihāvan makes the proposal to Jimūta Vata
the latter gives a disappointing reply in the beginning
but the Vidūṣaka comments thereon saying that
Jimūta won't do anything of his own accord,
he would wholeheartedly consent if it came as
order from his father and so intimates that
Mihāvan must apply for permission for
marriage to Jimūta's father.

देवीस्वीकृतमानसस्य निश्चितं स्वप्नायमानस्य मे - V. 24 is
an explicit reference to Dhṛteś's *Swapna*. The other lines
in the verse are तद्भोजनग्रहणादियं सुवदनी यथाकथं न व्यथाम
इत्थं प्रकृतं यो कथं कथमपि क्षीणा निद्रा जाग्रते दासिन्योपहृते
सा प्रियतमा स्वप्नेऽपि नासदिति ॥.

The king's lament is heartrending किं ज्ञाना न मया त्वानुगमनं
कर्तुं समुत्साहिताः । बद्धाः किं न जटो न वी प्रातिरु भ्रान्तं वने
निर्जने । त्वत्सम्प्राप्तिविकोभितेन कुनरपूठं न पापेन किं किं
हृत्ता कुपितो यदयं न वजस्तं मे ददासि प्रिये ॥.

A dream ending with weeping is considered
auspicious - रुदितवक्षानं स्वप्नं प्रशंसन्ति विवश्वरा.

The armies of Darsake and Gopals and Palake
(sons of Maharsena and brothers of Vasavadatta) both
attack Kausambi and capture the enemy Aruni.
Both the armies under the direct leadership of the
brothers of the queens fight bravely. When the news is
revealed, the Vidurake proposes that they all go to
Kausambi to congratulate the victors. Though Vidurake
now realises that the ministers must have plotted
all along to bring about this result by pretending that

astrologer had forebode about this success to prevent him
from going to Prayaga. He says at the end of the Dash
शभिः प्रतारयन्ति: नीतीमम यान गोचरं दृष्टे: । पश्यामि तामवश्यं
कामफलं लीर्यमासाद्य ५

Vasavadattā in the beginning of the tract decide on ^{being} suicide
but is dissuaded by Yamyantharajane. Sankhyājanis is
a ^{hermit} hermit comes and informs them that Udayana feels
disappointed that the prediction of the astrologer being
is about to commit suicide. He has already started
towards the Triveni after having bathed in all the holy
waters and giving dakshinās to Brahmins. Poor
dattā is forced to consent to save Udayana's life. Yamy
Shanjane sends word through the lady hermit to
that Udayana must be somehow prevented from going
to Triveni, the pyre should not be prepared for him. Vas
dattā instructs Yamyantharajane to prepare a pyre
for her and the servant that is asked to do so happens
to be Rumanant's servant, Vinikata who already knows
the plan and whispers it to Yamyantharajane. Yamy
rajane tells her to wait till the pyre is prepared.

Vasavadatta hears a loud cry and sees Udagane being followed by
Padmarani. Vasantaka comes up. The Vidusaka bids him to see Padma-
vati, but Udagane's decision to end his life persists. At that
time Kanchanamala rushes in to prevent Vasavadatta's
suicide. Vasantaka when ordered to prepare the pyre by
Udagane plainly refuses to do so and Udagane helplessly
sees the pyre burning a few steps further up and
rushes to the spot and goes round the fire. Vasavadatta
cannot recognise him in the beginning as her eyes are
blinded by smoke and Yaugandharayane recognises
the King and feels happy in his heart. Vasavadatta asks
Yaugandharayane to prevent the 'stranger' from using
their fire and Yaugandharayane does so saying my
sister unable to bear her husband's grief is preparing
to die here, so may you ^{please} abandon this fire. The King is
surprised and derisive. Vasantaka now comes up and
asks him if he recognises the Brahmin and when the
King denies him closely, he recognises his minister Yaugan-
dharayane. The King embraces him joyfully. Padma-
rani now comes up and recognises her 'dear friend' and embraces

her. Vāsavadattā knows Padmāvatī as her 'dear friend' and
asks ^{Padmāvatī} what is this all about? Padmāvatī confesses that
her husband is about to commit suicide since he
has been deceived by ^{his} ministers. Vāsavadattā now realises
her husband's decision to commit suicide is all an act
of herself. Udayana is at first unable to recognise young
Chāyā who in trying to exculpate himself shows his
dattā to Udayana. The latter in a passion asks where she
and the Vidūṣak points her out to him. Now Padmāvatī
realises that her 'dear friend' was Vāsavadattā and falls
at her feet. The latter in her nobility raises her up and
embraces her. Udayana is at first unwilling to believe
cannot have so much good fortune all at once
and is made to laugh when the Vidūṣak embraces
kāncānāvala serving to her - Udayana & Vāsavadattā
both feel abashed and do not approach either way,
so let us first embrace each other. At the request
of Padmāvatī Hyangamārga, Vāsavadattā
is forced to approach her lord and Udayana
her with tears in his eyes saying अथा तत्र धृत प्राणं निवे
निरपन्नं । अतः दादमृतवर्षिण्या दुःखानुग्रहाय

The drama thus ends happily with Rumanjan's entry.

At the end Swamiji the editor summarises the story

कृष्टे शत्रुजयाय मान्त्रिवृषभैर्देव्या मृषा क्लेशणे

जातो वासवदत्तया विरहितो वैराग्यतस्तपसः

मध्ये तंत्रवशाद्बुद्ध्या विवक्षाः पञ्चावतीं भोग्या

नित्वारातिमकाप न स्वमाहिणीं बल्ये धरो नन्दति ।

स्थगितरविरुजः in Verse 3 I Act is borrowed from

Madhanda स्थगितरविरुजः श्यामतां कसरस्य । एते याता

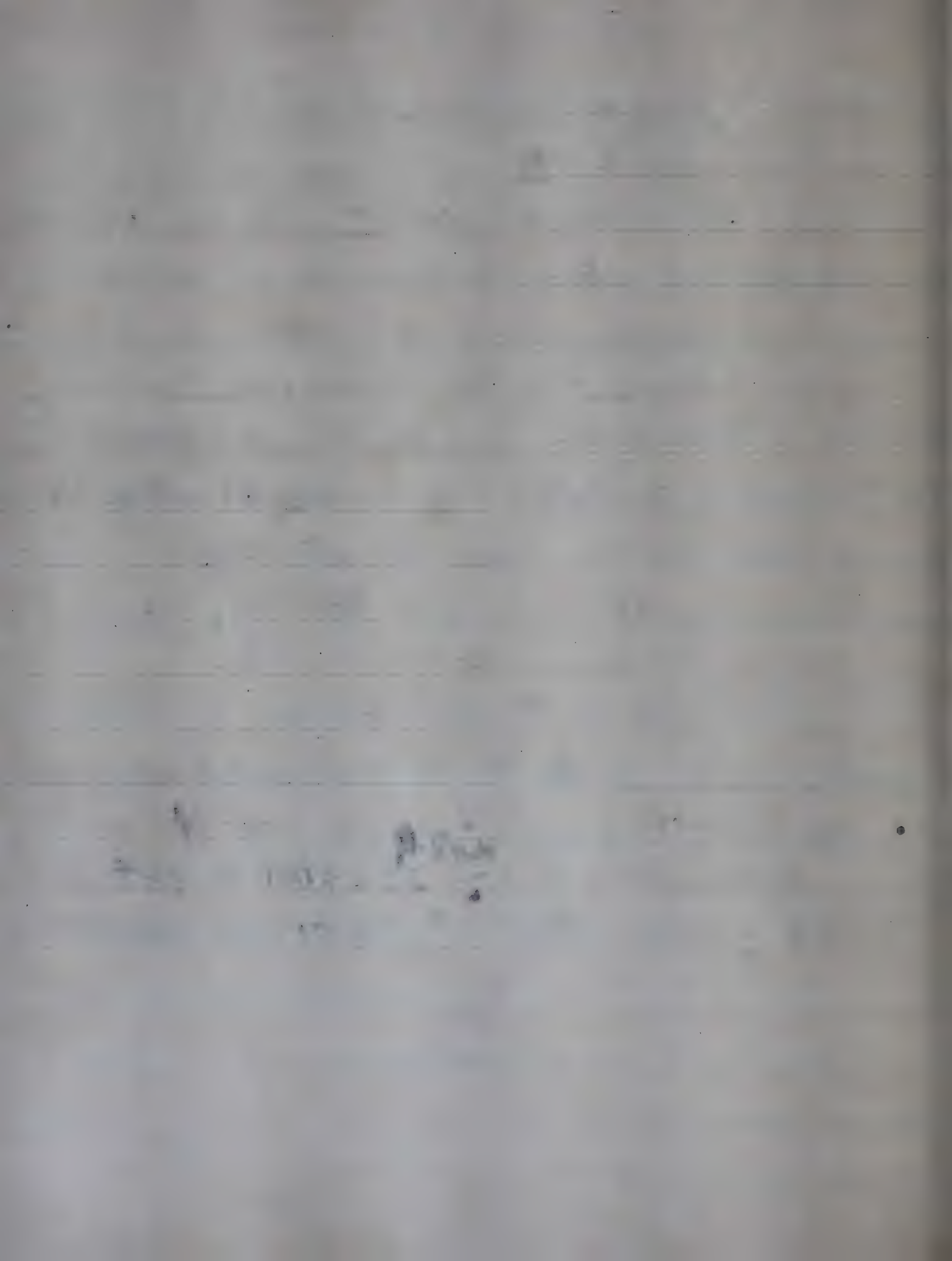
न लयः are III last Verse.

Krishna Pisharodi - Are Bhāsa's works genuine?

Arimaraka Verses found in Avantismudainkatha - the drama itself is clumsy. Pancharatra I & III are clumsy and artificial. Pratihna I & III on the one hand and II on the other hand seem to have different authors. Balacharita cannot show any unity of action except of having one hero throughout. Its merits are inferior to that of even the meanest drama. The clumsy प्रकृतम् in Pancharatra resembles Harsha's Vikramaditya. The Pratihna in the latter half resembles Sakuntala. All the dramas have not the same Bharata-rakya.

The Pratihna must come after Kālidāsa, Chāndolla after Sudraka and Arimaraka after Dandin.

In the Siva temple at Tiruvanchikulam, the ancient capital, there is a statue dedicated to Bhadraka Panikarnan. The best chess king and it is being worshipped even today. Kammudi Mahotsava II-15: - ^{अपेक्ष} शत्रुनरमिव अण्डमुमती कुमारं
अविमर्शकं कुरंगमिव । अहंति कीर्तिमसीधं राजां कल्याणवर्माजम् ॥



Both Bhāsa and Kālidāsa do not use the word हास्ति in the sense of गणपति. Both of them do not seem to refer to him as a Lord Śiva at all.

Bhāsa uses the word हास्ति in the sense of पशु in Pratyāg in I^{III} and IV - the word वारण is also used. दण्डवारणप्रतिश्रुतिः आग्नेः शक्तिर्वा दारणानां by the verses in Pa. Av. IV set is the name of Kṛavavellā's elephant + नरसिंहः is another elephant - हुनो राजानः सगाजतः सहस्रांश्च योधानः कश्चो हि जोमतिर्वज्राह्व वला. मुहूर्तम् नो गेन्द्र दन्तमुखलाहृत भग्नलाहृः अष्टायुधोऽपि न विवृतपदो भिद्यतः IV 4. चौगंधराय नमः in Verse 10 राजस्या चोरगायुक्तो जवो भवति शिरसा + Bhavarachaka uses हास्ति in 14. मंत्रिणे वा येतो ह्येष सभ्यां नीरुहास्ति + चौगंधराय नमः in Verse 16 uses नाग + वारण - भाषा मल्लिकसार - वृक्षरजिता नागाश्रेता वज्रना - राज्ञो वारणानि गृहे परिचयात् वीणाश्रेतो वज्रना etc. Verse 19 - न ह्यनाहृत नागेन्द्रं वैजयंती निपात्यते.

There are references to elephants in अविमारक, especially the elephant in the dream - मम पादौ हास्तिना लाघमांस्तस्यैव तत्र तत्रैव पततः towards the end of the प्रवेशक at the beginning of Act II in the I act हास्तिन is used; the word वारण is also found तमेव हुनुकाम. प्रतिनिवृत्तः स वारणः + later the entire of a male हास्तिन

विपर्ययः मिथ्या ध्यवस्थाः यथा सन्ने मज्जरितं - न्यायसूत्र

Dr Jatin Chandra's edition.

with a female. हस्तिनीमेले गजवरं संग्राह्य इमां गजशास्त्रं प्रवेश्य

Avimāṇake in Act II. 1. There refers to स्वप्रेषु निष्प्रमुपकृत्य
पुनर्विबोधे जातिभारः प्रथम जातिमिव स्मरामे ^{भाष्ये} हस्तिहस्तयंत्रात् पुरुष
The reference to योगशास्त्रं by शर्वभारक in योगशास्त्रं चिंत्यते
seems to be to पतञ्जलि.

There is a reference to हस्ती in चारुदत्त. हस्तीने अधिपते
हस्ती एव.

In kālidāsa - ईश्वर is referred to as कृत्तवासा: Mā. I. 1.

In Kumāra - गजजिनालाम्बे दुकूल धारिणी.

In Kikāma IV Purāṇa refers to elephant as गजो

राजः - मामाहुः पृथिवीभूतामाधेयस्तं नागाधिराजो भवान्.

A female elephant is referred to as वड्डा - यूथे त्वेयं
वड्डा.

In Śāk I eva सोत्राघातप्रशामैततः स्कंधलघ्वैकदंतः

... गजः स्यन्दनालोकभीतः & also in last verse गज
अथा गजे मेहे समसरन्वे तास्मैनापक्रामते.

Prakira - Lucknow Museum Jain image inscriptions of Harishka
- Saka ? year 48 = AD. 1269 Text Sanskritized in Dinesh
chandra Sircar's Vol. I P. 152 reads as follows : महाराजस्य हविष्का
सं वत्सरे अष्टम्वारिं शे वर्षमासे द्वितीये शार्णिमानभादे दिवसे सप्तदशे
एतस्यां पूर्व्यां त्रिथौ कोट्टीये गणे वृद्धदासीये कुले पद्मनगरीय-
शाखायां धान्यपालस्य । शिष्यायाः धान्यश्रियः निवर्तनात् अनुरोधान्
वन्दुकस्य वध्वाः शर्वत्रातपौत्र्याः यशस्याः दानं लभन्वस्य शोभो
प्रतिष्ठयिता -

The practice of specifying individuals with reference to their
mother was widely prevalent in ancient India. It was due to
the fact that one person sometimes had several wives which
necessitated the specification of their offspring by a particular
reference to the mother of whom they were born.

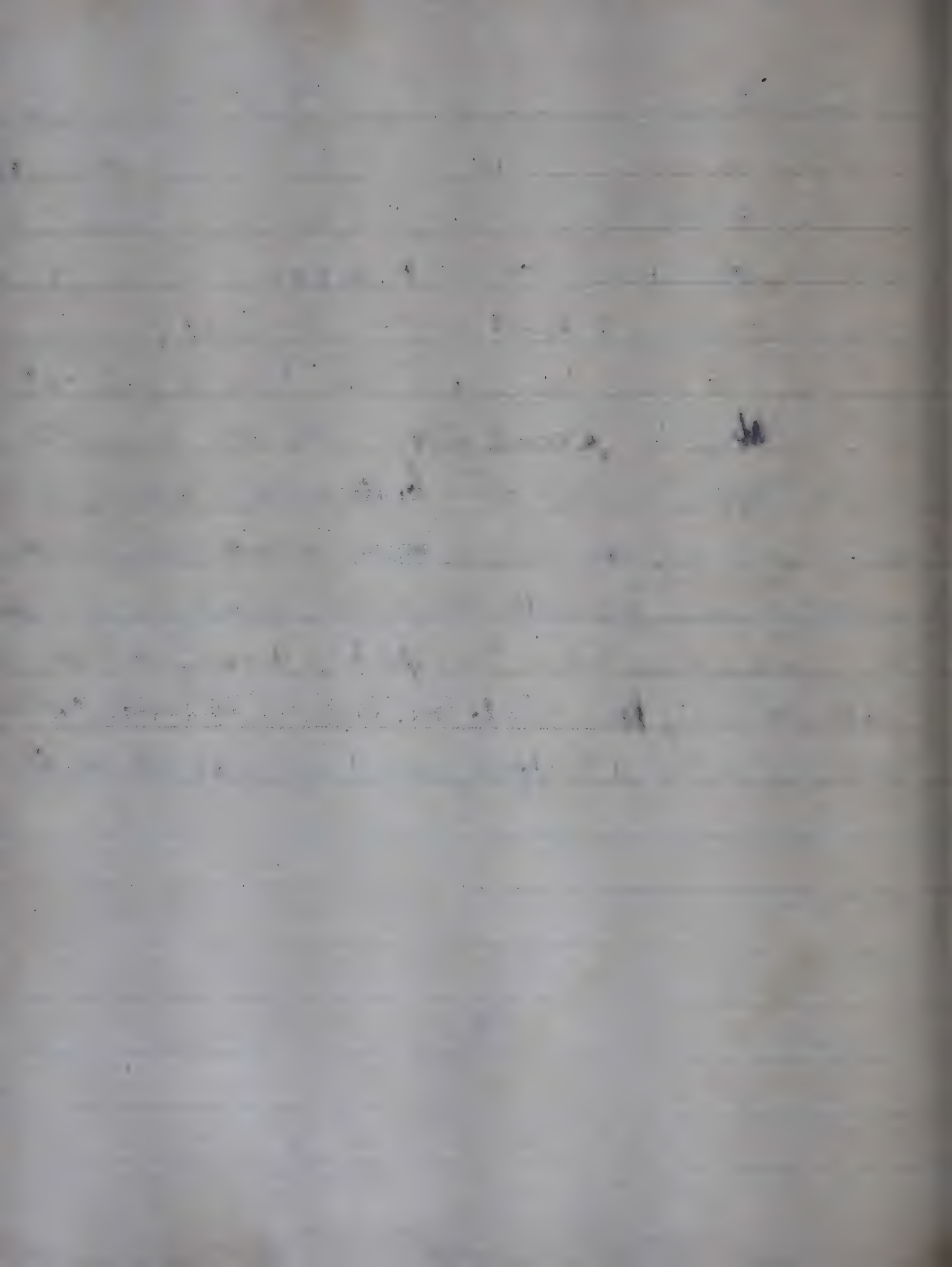
auspicious dreams. The sight of a tiger ^{in a dream} results in increase of
one's dharma; of a corpse prevents one's own death; of fruits leads
to birth of children; of faeces conduces to acquisition of wealth;
if he dreams that a well-decorated lady bathes him, he will acquire
wealth; if he laughs in a dream he is united with relations; if he
has intercourse with a woman he will have an excellent meal; if he
sees worship of God he will be absolved from dreams; the sight of
curds leads to preeti, of wheat leads to acquisition of wealth, of
barley to participation in a sacrifice, the getting of curds leads
to wealth, of shell to fame, of an earthen pot to prosperity in
cattle, eating of shell to health, eating of curds to fame, the sight
of milking to happiness of himself as being married to long life,
if a white serpent bites on right arm acquisition of wealth,
eating of food or flesh of corpse leads to prosperity, sight of
a hen or a Krouncha bird leads to a marriage with an excellent
lady, sight of a burning fire, elephant, horse, cow, white bull,
king, hen, peacock, sea, river, tank water, lamp, blood, Shiva,
Vishnu, Siva, Parvati & other gods, teacher, Brahmin Sādhus, lotus,
white cloth, lightning, rain, ornaments, flowers, deoat,
girl or woman, parents, grains, harvest, Bhāradvāja bird, etc.

वदितावसानं स्वप्नं श्रांतं विजय

will lead to happiness. If he sees himself bound by a rope or chain
he will gain wealth or have sons. Crying, dying and intercourse
with a low caste woman will make him happy. At the end of the
dream if he sees ~~the~~ vehicle he rides (like palanquin, cart),
being burnt, he will have permanent riches; similarly if he
wakes up after mounting an elephant, horse, bull, ratha, mount
top of a mountain, a fruit laden tree, a fig tree (or I, or too) he will
acquire wealth.

inauspicious dreams: if he ^{person} sees a ghost he will die; if he finds oil, or oil cake or iron also he perishes; if he crosses a river in a boat he will travel; if he takes an oil bath he will die; if he dines, he will have disease, if he sees gold, he will have poverty; if he travels in the sky, he will lose his position, if he hears song he will have to borrow, if he quarrels, he will not succeed in the work undertaken, if he is downed, he will be pestered, if he sees dead people turning he will die, if he sees his arm, nose, hands & feet he will die, if he sees his nails, beard or moustache removed, he will have sorrow, if his head is shaved bald he will lose, if he quarrels with enemies, inauspicious; if he sees a temple in a place he will face quarrel, if somebody mocks at him also quarrel, if he

sees himself drowned in a well, he will have impending death, if he sees
his own nose, ear cut he will lose wealth, if he wears red flowers, red
colours or red clothes, he will be poor; if he sees houses collapsing it
will be dangerous for his womenfolk. Hot water or medicine drunk
or cowdung eaten will result in disease. The sight of pigs, foxes,
dog, crow, owl, ass, camel, ant, wolves, bears, serpents, cats,
monkey, ~~buffaloes~~, a mad widow, a chandala, sanyasi, Bairagi,
beggar, ^{one} deformed in limb, mule, butter milk, red flower, ghost,
saw, hammer, axe, bellows, smoke, & black clothes, he will have
sorrow. ^{climbing on} Anthill, yamastambha, patāra, nimba tree, the buffalo,
the buffalo, will make him lose. Sporking, wearing red clothes, and
waterdamning leads also to loss. At the end of a dream, if one
wakes up seeing a buffalo, camel, ass, he will soon die.



From Coomaraswami: Indian & Indonesian Art
p 42.

A description of a temple of thatch, with thatched walls, is given in the Satapatha Brahmana, but this was a building for the performance of sacrifices, not a temple in the later sense. Many precise & elaborate details are given regarding the building of altars, generally fire-altars; & it is noteworthy that the rules for the construction of these sacrificial altars, given in the Sutra, make use of dynamic symmetry, of which no trace can be recognised at a later period.

In the Epics, Mahabharata, Ramayana, Collectively good evidence for the 2nd cen B.C. or earlier, the transitional from elemental to personal conception of the deity is completed, & at the same time images & temples are referred to fairly frequently as a matter of course. (Quintus Curtius states that an image of Hercules was carried in front of the army of Pompey as he advanced against Alexander. This may have been an image of Siva or Jaganath). The words used for image are देवता, प्रतिमा, मूर्ति, मूर्ति, देवताप्रतिमा & those who make or carry along

images are called देवता. The हरिदत्त, somewhat later, refers to stone images, but no stone image of a deity is certainly older than the 18th cen B.C., the Harappan possibly earlier figures representing either human beings or yakshas.

Images are mentioned about the same time in several other connections; thus Patanjali, Commentator on Panini, refers to the exhibition & sale of images of 'Siva, Skanda, Visakha etc'. (Skanda & Visakha appear in Harivamsa also). The making of images of Buddhist deities is referred to in Apadamba, G. 19.13 a work perhaps composed in the Andhra country. A naga-bali is described Asvalayana, G. 3.16; a five-headed snake of wood or clay is to be made & worshipped for a year. This is interesting evidence of the making of images in impermanent material; stone images of nagas of the Mathura school, are common in the Gupta & Gupta periods.

2.11

page 47. Temples or shrines are referred to in the Epics
as देवतामण्डल, देवगृह, देवागार, चैत्य. (It can hardly
be doubted that there exists some connection between
temples and tombs). The general meaning of the word चैत्य
(from VAI) is something built or literally piled up,
the related derivative चित्त referring to the altar & fire-
altar. Hence the usual application to funeral mounds,
built in honour of heroes, teachers or prophets, of which
the Buddhist & Jain Stupa is a familiar example. But
the word applies to many other kind of sacred objects lying
under the head of sanctuary or holystead. Sacred trees
चैत्यवृक्ष (cf. Mehta नीटारंभैः गृहं लोके भुजामाकुलं गम
चैत्याः) are perhaps the most commonly mentioned in the
Epics, where it is remarked that 'not even the leaf of
a चैत्य may be destroyed, for charity is the root of
देवो, यक्षो, नागो, अप्सरास्त, भूतानि, etc.' The word चैत्य
(चैत्योत्पत्ति of most Buddhist Texts, the अत्र चैत्यं गतं
Epics, but चैत्यं लो or अत्र चैत्यं of the Vedas, was
certainly a sacred tree, haunted by a देवता, before the
Bodhisattva took his seat beneath it in the Epic.

the Great Enlightenment. Most of the महामैत्र , so frequently referred to in Buddhist & Jaina lit as having been the haunt (शरण) of such and such yakṣas, may have been sacred trees; the commentators however seem to understand sanctuaries in the sense of buildings, & this may be correct in some cases; the existence of the early images of well-known yakṣas, क्षीरवर्ध & शक्तिशङ्कर etc must indeed some kind of shrine, & such a देवकुल is thought to have been traced in the महामैत्र mound at Mathurā.

Where in the *Harivamśa* III. 15.15 a मैत्र is described as having railings वैदेय , terraces, covered stairs, & a high roof, it is clear that a temple is meant; and a मैत्र or शक्तिशरण must always be a shrine or temple when it is 'erected' & finally, when images are mentioned the horn of the trident bearer, high as heaven & spokeless on seeing which the mortal knows that he has reached the city of Śiva must refer to the tree of the temple (Mahābhārata II. 88.8); the word recalls the lake 'Golden Horn' of Ankor Thom which holds the

Baphuon temple, visible from afar.

Thus it is clear from the literature that both temples & images must already have existed certainly in the 2nd century B.C. & perhaps earlier. Remains of 2 or 3 Brahminical and several Buddhist temples have been traced; an inscription at $\text{H} \text{H} \text{H} \text{H}$ (= $\text{H} \text{H} \text{H} \text{H} \text{H}$) near Chitor in script of 350 - 250 B.C. refers to a temple of $\text{H} \text{H} \text{H} \text{H} \text{H} \text{H} \text{H} \text{H}$ which was doubtless a wooden building & part of the stone enclosing wall, 9 ft in height, has been unearthed; another inscription of the same period refers to a Vaishnavite temple at Berrnagar where in the 2nd cen Heliodora dedicated his Garuda Devaja stambha & two railings, one a solid morticed slab wall, have been traced. The temple at Mat, near Mathura, mentioned in 2 inscriptions as a $\text{H} \text{H} \text{H} \text{H}$, ^(Phare also calls a temple $\text{H} \text{H} \text{H} \text{H}$) seems from the occurrence of the portrait statue of Kaniska & other royal figures to have been the royal chapel of the Kuzane Kings; excavations have revealed a large rectangular plinth & some traces of a circular structure.

same

Page 185. Cambodia: Mythology & cult remained Indian in all essentials, though not without special local developments. Jainism at first predominates, later as with an increasing mixture of Tāntrik ^{Mahāyāna} Buddhism; but specific dedications are to be found in all regions, & almost all the deities of the Hindu & Mahāyāna pantheons are represented. Two cults must be specially referred to; the first the deification of royal ancestors; identified with death with the deity of their allegiance, under corresponding posthumous names, their images, in the outward form of these same deities, were set up by their descendants in memorial temples. The same custom existed in Java, of the portrait of King Erlangga as Vishnu. In India, royal images were indeed often set up in temples, but so far we know always in human form; that temples were sometimes specially erected for this purpose is indicated in Bhāṣa's Prākīraṇa where the scene is laid in a temple of royal images in Ayodhyā. In Cambodia it is mainly in connection with temples of this ancestor-cult that the older type

of brick tower survives in the classical period e.g. the
Rulitas group near Arikar. But more abstract is
the other cult that of the Devaraja or King-god
founded by Jayavarman⁽⁸⁰²⁻⁸⁵⁰⁾ at Mahendraparvate and
served by the great Brahmin Sivakavaya, the king's
chaplain, & his descendants for many generations.
The King-god, always represented by a lingam, did not
affertain to any particular king, but embodied the
divinifying essence incarnate in every king and essential
to the welfare of the kingdom. The famous inscription
Sdok Kak Thom (1042) states that the Devaraja
was first set up & the cult initiated by Jayavarman,
expressly to the end that Cambodian independence
of Java (Brivijaya) should be secured.

Cormacouran further on at p. 190 mentions
the way in which at Ruluos, not far from Indra-
varman's 2 foundations, Jayavarman erected the
Lolei temple, consisting of four brick towers with stone
downspouts; the inscriptions show that these towers
were dedicated to शिव + 4 देवी , 4 देवी + 4 देवी for the

well-being of his parents & grandparents; whose images, indistinguishable from those of the deities, doubtless once occupied the shrines. compare the dedication of an early Kucāna image of Buddha set up at Sāṭṭhā by 2 brothers with special regard to the welfare of their parents (Sāhmi 4: & Milinda Panke IV. 8-29 S. B. E. XXXVI. p. 151) dedications not necessarily of images 'for the welfare of departed relatives' are mentioned in the Milinda Panke. The Sāhmi Buddha APB was dedicated for the happiness of the donor's parents & of all creatures. Dedications were frequently made - ātmaparāhitaṃ for the benefit of oneself & others.

सुबेधुर्जाटकस्यपि लक्षणं प्राहुः पञ्चधा । पूर्णं चैव प्रज्ञातं न भास्वरं ललितं न च
समग्रमिति विशेषो नाटके पञ्च जातयः । पूर्णस्य नाटकस्यास्य मुखाद्याः पञ्च संधयः
उदाहरणमेतस्य कृत्वा रावणमुच्यते । प्रज्ञांतरस्य भूयिष्ठं प्रज्ञातं नम नाटकम्
आख्ये न्याससमुद्भेदे बीजेति बीजदर्शनं । ततो नुद्विष्टसंहारः प्रज्ञातं पञ्च संधयः
सात्वतीवृत्तिरत्र स्यादिति द्रष्टुमिच्छीत । स्वप्नवासवदस्ताव्य उदाहरणमत्र तु ॥
आख्येय भूपास्यसना देवी मागधिकाकरे । न्यस्ता यतस्ततो न्यासो मुखसंधिरयं भवेत्
न्यासस्य न प्रतिमुखं समुद्भेद उदाहृतः । पञ्चावत्यामुखं वीक्ष्य विशेषक विभूषितम्
जीवत्यावंतिकेत्येतत्ज्ञातं भूमिभुजायथा । उल्लिखितेन सौदृगं बीजेति नमकीर्तनम्
तद्विवासवदत्ते ककया सीत्यादि दृश्यते । सहावस्थितयोरेकप्राप्त्या न्यस्य गवेषणात्
दर्शनस्य शोनात्तत्पैरेतस्याद्यो न दर्शनम् । विरप्ररुप्तौ मे कर्मः वीजया प्रतिबोधितः
तो नु देवीं न पश्यामि यस्याः घोषवती प्रिया । किंते भूयः प्रियं कुर्यामिति वागमत्रोक्ते
तमनुद्विष्टसंहारमित्याहुर्भस्तादयः । माहावायका सिद्धाहुः गहानि सास्त्राः परिक्षयः ।
मन्त्रावशिष्टसंहारे भास्वरे पञ्च संधयः । एकस्मिन्नायके ख्याते तत्सामान्यप्रतापवान्
यदि स्यात्प्रतिपक्षश्च सामोक्तं प्रकीर्तिता । यथा हि चंद्रगुप्तस्य न (चंद्रनः प्रतिपक्षः ॥
नायकं चरुयित्ते हसिद्धिर्ना परिपांथित । एषा नायकसिद्धिः स्यात्प्राप्तिरेव रावणः ।
जर्जस्यांगैर्विमर्दादिदर्शनं स्मनिरिष्यते । कपिभिर्वाधिमुत्तीर्य लंकावेष्टनमेव तत् ॥
परिक्षेत्रे मोहदिनायकस्य रिपो वैलस्य । स नागफणबन्धदी रामरुद्धमणयोरेव ॥
मन्त्रावशिष्टसंहारसंधिरेकं तु नाटके । शत्रुबन्दीकृतस्त्रीणां तस्य शत्रोर्विचारादयः ॥

Kerala Nāṭaka Chakra by K R P. Shash. in R A S T. Bom 1925.

According to the tradition of the Chākya, the number of acts in which they can train themselves is 72, including one Act drama & Prologues. Except a few they have all been identified as

1. Subhadra - Shananyaya
2. Tishati Samvarana
3. Nāgānāṭa
4. Mahānāṭaka. (Different acts are not provided with proper names as far as I know)
5. Bhagavatajyoti
6. Mattanāṭa
7. Kalyāṇasāmfandhika
8. Madhyamekhyāyā gōṭhika
9. Dūtā or Dūtāvākya
10. Dūtāghatōkaka
11. Kamabhāra or Kamakavacha
12. Uṇṇakhaṇḍa. (all one act drama)
13. Panchanāṭa - Its 2 acts are named वैदुहं क + भीष्मदूतं क; the name of the 3rd act not known to me.
14. अविमारक. The names of the 5 acts have been named - आनेदुहं क, दूतं क, अभिसरियं क, पर्वकं, मादनेदुहं क.
15. अभिषेकनाटक - Its acts are पर्वशालं क, इदं पणरं क, मायासीतं क, जटायुवधं क, अशोकवजिकं क, अंगुलीयकं क.
16. अभिषेकनाटक - Its acts are वलिवधं क, शरणयुद्धं, मायाशिरसं क - Its other acts are not known.
17. प्रतिमानाटक - Its acts are named - विशिखाभिषेकं क, विक्रपां क, प्रतिमां क, अटव्यं क, शवचां क, भरतं क, अभिषेकं क.
18. प्रतिज्ञायौगंधरायण. Its acts are मंत्रां क, महाप्रेक्षां क, भरतं क, आरुहं क.
19. स्वप्नवासवदत्त - Its 6

act are अज्ञायिकं, पेटादिकं, पुत्रदिकं, श्रेयसिकं, स्वभाविकं, चित्रफलिकं. 20 अज्ञायिकं - one of the acts is named अज्ञायिकं other names not known. 22 श्रीकृष्णचरित. 23 5 माह वीरचर. 24 शाकुन्तल.

Dhananjaya + तपतीसंवरण are the productions of the immediate predecessor of the last of the Perumals. They were written by Kerala prince for the Kerala stage.

The Nitya Darpana, according to him is divided into 4 sections
 - नाटकनिर्णय, प्रकरणाद्येकादशकप्रकरणनिर्णय, वृत्तिसंभावितय
 विचार, सर्वरूपकसोपारणनिर्णय. Hemachandra & Hemachandra
 He lived about 12th Cen. AD, his writings the famous Taine polymath
 Hemachandra, wrote this work. They mention as भक्तिपुष्प,
 भोदवीभुदय, राधाविभुदय, सुधाककरा, मल्लिकार्जुनकरंदप्रकरण, &
 वज्रमालावाटिका. Anpreeth accredits to this Hemachandra as
 बिलाल एरदुवेकास etc. सत्यहरि चंद्र also accredited him. He
 is supposed to have composed 100 works. He might have done so to
 emulate his guru. This Darpana purks ^{आकृतिक} शरीरचरित, मालतीमकर,
 मालविकाग्निमित्र, मृच्छकटिक, मुद्रा, नागा, रत्ना, स्वप्न, ओवराम,
 वेणी, विक्र, वीरचरित, & some less well known works like अर्जुनचरित,
 हरिहरचरित, कृष्णचरित, पाण्डुवातंदय; it cites 21 plays which are
 well known: श्रीभोजवराधव-श्रीरस्वामिन, अंगरेजेनाहृदिनिदि,
 श्रीरस्वामिनवासवकुमार - वाटिकासंज्ञितक, निजोत्पलवत्कलितक,
 अमलपद्मशंकुक, देवनागद्वगुप्त पु विशाखदत्त, हयग्रीवकथ, हंउलेरवा,
 कौमुदीमित्रानंद, मल्लिकार्जुनकरंद, मनेवभावसरान पु भीमभट्ट,
 मायापुष्पक, पार्थिवजय, प्रतिभातिरुद्ध पु वसुधाग, पु भीमदेव,
 प्रजेगाभुदय, पुष्पवर्तिक, राधाविप्रलंभ, पु भोजक, सुधाककरा,
 कासवदत्तानुदासर, विजयविक्रसित, & विक्रमदुर्गोच्चन.

The verse गदगदगति . 5 expressly quoted as Bhāṣa; though
found in the printed सप्त, it can be inserted easily in II as the
Levi suppose that गदगद is to be distinguished from the Spanish
play of the same name. But Dr. Thomas J. N. S. 1925 remarks
on a relative unfamiliarity ^{the public} for the Nāṭya-dharmas
written with the play or its authorship. ^{But} 32 द्रु of the Mūlā is
printed from दूरिद्रुगदगद + so there is *opinio facie* case for Bhā
ṣa. Ganeśakṣhi believes that गदगद must be associated with
~~सप्त~~ drama sanchay, say in the सप्तमोक्त. Levi confesses his
inability to accept this argument saying that it signifies the spring
of love of a lady at first sight, & so it can't be in the सप्तमोक्त.
But Sukthankar confesses his inability to follow Levi as
he claims to recognize the most incoherent & unequivocal
statement of Bhāṣa as quite a clear indication of the denial on the part
of the Commentator to distinguish his सप्तमोक्त from some
namesake herself. We believe that this गदगद could be inserted
in the *Trivandrum* Branch, inadvertently omitted by *Caraka* or
Nāṭya-dharmas - Rāmakṣi. This treatise in Sanskrit
has been cited by a number of late commentators & authors; Bā
ṣa mentions in his अक्षरकोशटीका, 'रुचि गति' on अक्षरगद्य, &

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in विक्रं, काश्मीरि जगद्वर in his संगीतसर्वस्व etc.

सागर ने दिन also cites over 115 संस्कृत dramas, of which 40 are wholly unknown. Levi's notice of this book contains 2 citations from its text; one of them is from नीरदत्त. Levi points out that सागर की मृ अंकटि क उपपत्तयः. from नीरदत्त the श्लोक is
सुखं दुःखं भगते सैति आदित्याभिमुखं स्थितः । कथं प्रत्यनिमित्तं मे वायसे
जीनपण्डितः । (Is the last verse जीनपण्डितः 2.) This stanza does not occur in Mr. Ccha. But the identical sentiment & many of the phrases occur, with slight variations in the 5th act of Mr. Ccha, the ideas being spread out over 2 stanzas, one अंकुशं मे हुरिणी. Levi's remarks are: once again the Mr. Ccha gives me the impression of being a diluted edition. Sukthankar's view also concurs, that नीरदत्त is a fragment, & that the 18th acts of this drama are the original on which Mr. Ccha is based, or at any rate they have preserved much of the original on which Mr. Ccha is based.

The other citation is from the prologue of the स्वप्न. The extract in the Ratnakosā does not tally with the prologue of the Triv. drama. In सागर's citation, the सूत्रधार announces the entry of the वेणीश्वर as is the case for instance in Sakuntala. In the anonymous drama, सूत्रधार on the other hand makes simply an observation of a general character, without any reference to Yajñanītha. Levi :: draws the incontrovertible conclusion that

Trivandrum ११४० is not identical with the drama known to ११४२°. He fails to note the significant fact that the prologues of both the dramas contain the same elements & are in part similarly worded, which shows that ११४० known to ११४२ probably the Bhāsa drama, though the author is not named here opened like ours with the entry of ११४१° or probably of ११४२° as is given in the original legend of the Bhāskathā followed by that of Padma accompanied by her retinue. Śaṅkara never once mentions the name of the author of the works he lays under contribution, so it is no matter of surprise that he does not name Bhāsa. The opponent of the Bhāsa theory can only urge that ११४२ is quoted from a ३rd ११४१°; a very unconvincing answer. Sukthankar thinks there is not much doubt that all various citations in the different Dramaturgical treatises, given as from Bhāsa have been extracted from only one source, i.e. Bhāsa's work or to be more precise, from one or the other versions or recensions of the play with which the particular rhetorician happened to be familiar.

Winternitz on these 5 Mharata Krishna plays.
Agreements.

The Pancharata starts with the description of a Vastava
fire which is not mentioned in the MBh but clearly only
invented by the author in order to describe the passage of a
grand Brahminical ceremony; here we find such sentences as
'The sacred fire suffers not the common fire beside it as a twice
born man should not have a kute by his side.' Pouring his whole
wealth into the lap of Brahmins, a king should leave his bow and
to his sons. Someone worse than his king inferior to Drava Kapi than
out a Brahmin, we are born of a warrior's family. In Act II, p. 7
Abhimanyu refuses to fight King Virata but bows as once to the
Brahmin Bhagawan. In Madhyama also he says 'I know always
& everywhere indeed are Brahmins most worthy of honour on earth'.
In the prologue of Madhyama, the Kuroshava overhears the talk behind
the scene of the play, 'No doubt it is a Brahmin, as he says so; thus
showing his knowledge of the fact. In the same play (after v. 40) Bhishma
pretending to mention his life for that of the Young Brahmin says
'No doubt, it is a Brahmin as he says so; thus showing his knowledge
of the fact. In the same play after v. 40 Bhishma pretends to men-
tion his life for that of the Young Brahmin says 'I am born of a
warrior's family, most worthy of honour is a Brahmin:'. 7

with
wish to redeem ^{with} my own body that ya Brahmin! The whole of the
Karnatahara is intended to show that the wish ya Brahmin must
always be fulfilled. In the Balacharita again the Chamberlain
in Act II protests that he has never told a lie, whereupon Kripa Kansa
assumes him: 'Nay, even the untrue word ya Brahmin I told to be
true.' All these plays are full of devotion to Krishna-Narayana, and
never is there any doubt left about Krishna being absolutely identical
with the Great God. Duttavakya Balacharita are nothing but
religious, devotional plays for pious Krishna worshippers. But
even in the Arubhanga, which centres round the heroic death
of Duryodhana & in which Krishna plays the ignoble part of the
instigator of Bhishma's dishonest fight, he is yet no other than
great God Krishna & Duryodhana himself excuses Bhishma's deadly
declaration that Krishna himself had entered into Bhishma's war
to hand him to death. (In the Mithuna Krishna only tells Arjuna
that Bhishma will not be able to conquer Duryodhana in the
hundred fight, whereupon Arjuna strikes his own thigh in order
to give Bhishma the sign for dishonestly smothering Duryodhana's
might. The poet evidently made this allusion, in order to
make Duryodhana's cruel death still more to appear as

have come about by the rule of good).

The Moharata plays have also this in common that they all show their close connection with the epic by the great number of verses leaving only very little occasion for prose dialogue or that Prakrit is used only very sparingly in them. In the Duta Vakyas, no Prakrit at all occurs, & no women in the scene. In the other one-act dramas only the ladies, in the Duta Vakyas the little boy, also speak a few Prakrit sentences. In the Karmadhara, curiously enough, the god Indra in the disguise of the beggar Brahman speaks Prakrit. In the Pancana of the cowherds at the beginning of the Iqna Prakrit. In the same act Brahmanala greets Kalyana in Prakrit with हेतु महे . The king bids him to give an account of the battle, to which Brahmanala begins with हेतु महे when the king says $\text{इति न मम, संस्कृतमभिधीयते}$ after which Arjuna speaks Sanskrit. The Balacharita is quite different: prose dialogue occupies much space & a great deal of Prakrit is spoken.

The Duta Vakyas & Balacharita have the scene in common where Garuda & the weapons of Krishna are personified and appear on the stage in a similar appearance. The Duta Vakyas has its style from Bhima but called पञ्चम of the Pandava

known. In the *Śānti* (p. 52) & in *Melanchanatra* (II. v. 66) *Śānti*
is also referred to as *Śānti*. Both in *Madhyama* Verse 42, & in *Pancha*
II. Verse 55, Bhishma lays out his 2 arms his weapons.

I may add that all *Maharata* dramas know an intimate know-
ledge of the whole of the Epic, not only of the episodes which happen
to be treated in them. At the same time, their authors or authors take the
freest liberty with the story as handed down in the Epic, freely
changing them & inventing new incidents.

So much for the main points which the dramas have in
common. Yet when we come to examine the individual plays
separately with regard to their style, metrics, language, etc.,
& general character, we are so surprised to find differences
which make it very doubtful, that even the *Maharata*
dramas are works of one & the same author.

Let us compare the five old plays, *Madhyama*,
Duta Pratiksha, *Dutakarya*, *Karna*, & *Śānti*. What a
a diff. betw. *Śānti* & the other 4 plays! There has been some
discussion on the question whether *Śānti* is not a tragedy, and
Dr. F. H. H. has said that it is not a tragedy, but a drama
intermediate as it is of some drama. But that seems no

That 316 is a tragedy novel from Aristotle's point of view. Keller has shown in a lengthy that this is not the case, as from the Hindu outlook the play has not a tragic, but a happy end, for 316 goes to heaven satisfied at having fulfilled his warrior's duty, and having received death as a gift, as it were, from God. Keith goes on to say that Duryo is not the hero of the piece, but is the depiction of the deplorable fate of an enemy of Krishna. & that therefore its conclusion is happy, not tragic for the worshipper of Krishna. Meerwarth would see in the three pieces Duke Valdez, Duke Plato & 316 a tragic trilogy or a tragedy of pride, with Duryo as the central figure. I cannot accept this because the three pieces are so different from & so inferior to 316 in style & diction, that could not ascribe them to one author.

If Unchange is not a tragedy in the Western technique
sense of the term, it certainly comes very near to it. Acc. to the
terminology of the Nyayans we might best describe it as
already *Samapatti* but it is done as an *Iti* *Iti* in which
Iti is said to be the abiding sentiment. 'Isolated Act'
- why *Iti* & not *Iti*? Could it not be meaningful

आत्मात्मात्मात्मा, an art causing discharge of tears? At any
rate, it will be difficult to find in Sanskrit lit. another
drama in which pathetic sentiment has found a more
beautiful expression. At any rate, it will be difficult
to find in Sanskrit lit another drama in which ^{pathetic} ~~pathetic~~
sentiment has found a more beautiful expression than
in the शकुन्तला. It is possible that it is of
a detached intermediate act of some drama but this
is by no means a necessary conjecture. शकुन्तला makes
for more than any one of the other one act plays
the impression of a poetical work that is complete
in itself. I agree with Meierwirth when he says that
the dramatic power with which the piece concludes has
no parallel in any one of the twelve other dramas.
Though it is ⁱⁿ one act the prologue is longer
than in the other plays with the शकुन्तला in which
शकुन्तला or Leah's (Harmadharman) is described by
Vidyadharan in Aranyaka II & the sacrifice in the
beginning of Pancha described by 3 Brahmins for
a Vedic description of the battlefield & Chulapati.

than that of illustrating the features of Brahminism. For the purpose the story of the Moh, now Karne deprives himself of his body-armor & earrings with which he was born, because he cannot repudiate a Brahmin in any fight he may wish for. Moh III. 310; has been dramatic & incidentally Karne tells the story how he was cursed by Jamadagnya for falsely giving him self out as a Brahmin (Moh III. 42). In order to make Karne appear still more as a pious man, he does not demand the never-failing spear from Indra (as in Moh III, 310) but he only receives it reluctantly, not as the gift of the god, but as a Brahmin's bribe.

A pious Brahminical play is also HEM. A stage play this is one of the best of the five. one act plays. Though based on the episode of the Moh I 157. 164. of the great Rake of the Brahmin family, the fable has been freely invented by the author who introduced Shata the son of Hidimba who has been ordered by his mother to bring her a human being for his breakfast. In order to fulfil this command, he comes upon the Brahmin family, consisting of father, mother & 3 sons, one of whom he needs must capture. The brief description

of the prologue figure of Shato, halfman-half demon, the noble contest between the 5 members of the Brahmin family, as to who is to sacrifice his other life, the middle one being finally decided upon to be handed over to the fiend, the latter calling the middle one whereupon Bhima makes his appearance which leads to the fight between the father & son with an ample show of magic power, on both sides & finally the meeting of Hiradimba & the happy end - all these are moments of great stage effect. But it is much simpler than *Dr. Faustus* & it seems difficult to ascribe the 2 plays to one author.

The outspoke makes the impression of patchwork. The first part of the one act play is concerned with the tragic death of young Ashimanga, which is related by a herald, & raises great fears in old King Shatanetra who foresees that Ashimanga's death will be the beginning of the entire destruction of his whole family. 2. This pathetic part is tacked on the fabric of that message which is found in *Moh* but is by no means a happy invention of the author - it is entirely an-

motives. It seems to be only invented for the spectacular
purpose of bringing out the grotesque figure of the giant
on the stage more or less as a byproduct. The message
of Krishna which he brings in the final verse as ~~अथ~~
is quite out of place. Surely we cannot credit the author
of the 35 with the composition of this patch work.

The ~~अथ~~ also is no more than a mediocre spectacle
piece for poor Vaishnav worshippers. The way in which Krishna
appears as the messenger of God and at every moment
thinks himself to be the great god, maybe very edifying
& even amusing for worshippers, but certainly is not
artistic. I doubt if a good Sanskrit poet would use
~~सर्वशक्तिः~~ Verse 1, or a compound like ~~अथैव~~ in the
sense of ~~अथैव~~ or indulge in such
poor quibble as ~~सर्वशक्तिः~~ - Verse 12

An original invention of the author is the fiction
in which Duryodhana alone appears holding conversation
with persons not appearing on the stage, as in a 2000,
& his description of a fairy in which Duryodhana's
treatment has been depicted.



The *Antavaky* is not so sketchy as *Raktakach*, but it is still possible that it is only a fragment, one act taken from a larger *Mahavata* drama.

One complete *Mahavata* is the *Panchanatra* wherein *Krutaparna* is dramatised in 3 Acts. The Epic story has been much condensed, but the author has also taken great liberties with it, without improving it in any way. The mildness of forgiveness of Yudhishtira is too much exaggerated to say the least, when *Krute*, not knowing that he is speaking to Yudhishtira himself, says that he would not forgive the sons of *Draupadi* as Yudhishtira would otherwise upon Yudhishtira's extremely delighted, declares the cause of tears on the ground, the loss of the kingdom, the insulting of *Draupadi*, our desire to live in disguise, today all that is commendable, since my mildness is recognised (Act II. 10). *Uttara* is not much of a hero in the *Mahavata* either, but it is funny, when in one play the prince in the midst of the battles occupies himself with writing down the deeds of the warriors in a book, & *Krute* on hearing of it finds the

that is you was engaged in a commendable operation (Act II. p. 32). At any rate, these are features which do not seem to come from the pen of an old author. The style also is sometimes very artificial; Act I. 8. where अरुणोदय is used with the double meaning of fresh butter & love of the child or Act I. V. 10 where it is described how 5 snakes frightened by the fire, are coming from the holes of an anthill. Not to mention the five senses issue at once from the body of a person who has just died.

Like most of the plays, the Pancha also has many merits as a stage play. The appearance of the Pandavas in disguise as Viata's courtiers occasion to many an effective scene. The happy invention of the poet is the capture of Bhishma by Bhima which leads to a very dramatic scene between father & son.

A complete home in fact is the Belachanita. The piece is distinguished from all the other plays by the most simple language. The language is so

plain & clear that it might be recommended as a first
reading to very beginners in Sanskrit. It certainly represents
a type of drama which is quite different from all the
other plays in this series. Doubtless it is a religious play,
devoted to Vishnu-worship, reminding us of the medieval
mysteries of Europe. At the same time, it is a perfect stage
play, in which the wonderful deeds of the boy Krishna are
either reported in short, vivid dialogues, or actually
represented at the stage, when such scenes which according
to the rules of Nāṭyaśāstra should never be acted in an
open scene, such as fight with the bull-demon *śrṅg*
in Act III & the kidnapping of the wrestler Chama & the death
of Kamsa himself in Act IV. The *śrṅg* & *śrṅg* find here most perfect expression. Between the
miracles which are well-known from Purāṇas and
Harivaṃśa, there are some miraculous incidents
invented by the author, or taken over from popular
tradition such as we find embodied in a later
work as the *Ramāyaṇa* with which one play agrees
in a few cases. But the introduction of Narada

at the opening scene of the play is certainly the poet's intention. And so is the extremely dramatic interlude at the beginning of Act II where 3000 personified as 10000, with his retinue of 10000 maidens clad in black are hovering about Kamsa in his bed chamber. This scene which hardly has any parallel in the dramatic literature of India would prove Balachandra to be the work of some good dramatist. But for that very reason I cannot believe that the same poet is also responsible for such inferior productions as some of the one-act plays mentioned above. It is so different in style & language that it is difficult to believe that these plays which have merits of their own can have had me or the same author.

Thus we see that these 3 dramas have much in common but also show great differences. When we come to examine them in detail. The solution of this problem would be comparatively simple if we could follow the Bishandas who would name them Keralakavachakra. I have already stated in my paper

The Bhavaradvijaya why I cannot accept the descrip-
tion of these plays as compilation, even though they might
be adaptations for the stage. Plays like 358, पंच, ०००
to say nothing of लक्ष्मी प्रतिज्ञा or Avimarak are original
works & cannot be designated compilation.

ROUTINE OF LESSONS

School or College

Name of the days of the week	A. M.				P. M.			
Monday								
Tuesday								
Wednesday								
Thursday								
Friday								

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